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ABSTRACT

These resources and activities are intended to introduce intermediate grade students to and help them enjoy and appreciate the children's concerts sponsored by the Honolulu Symphony. The guide is for the program, "A Musical Space Trip," for children in grades 4-5. The instruments used by the symphony are outlined, and pre- and post-teaching activities and print and nonprint resources that can be used to teach students about the instruments are suggested. The orchestra "warm up" and the roles of the concertmaster and conductor are described. Teaching suggestions are made concerning concert manners. General guidelines for teaching listening-to-music skills are presented. A map of the concert theatre and the concert program are provided. Musical elements are discussed, and methods for teaching about them are suggested. Background information on and learning activities concerning the concert music to be played are provided. The program includes music by Strauss, Holst, Grofe, McKay, Nelson, Wagner, Debussy, and Williams. (RM)

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HONOLULU SYMPHONY

1983-84 Season

Teachers' Guide and Program Notes for Youth Symphony Concerts Grades 4-6

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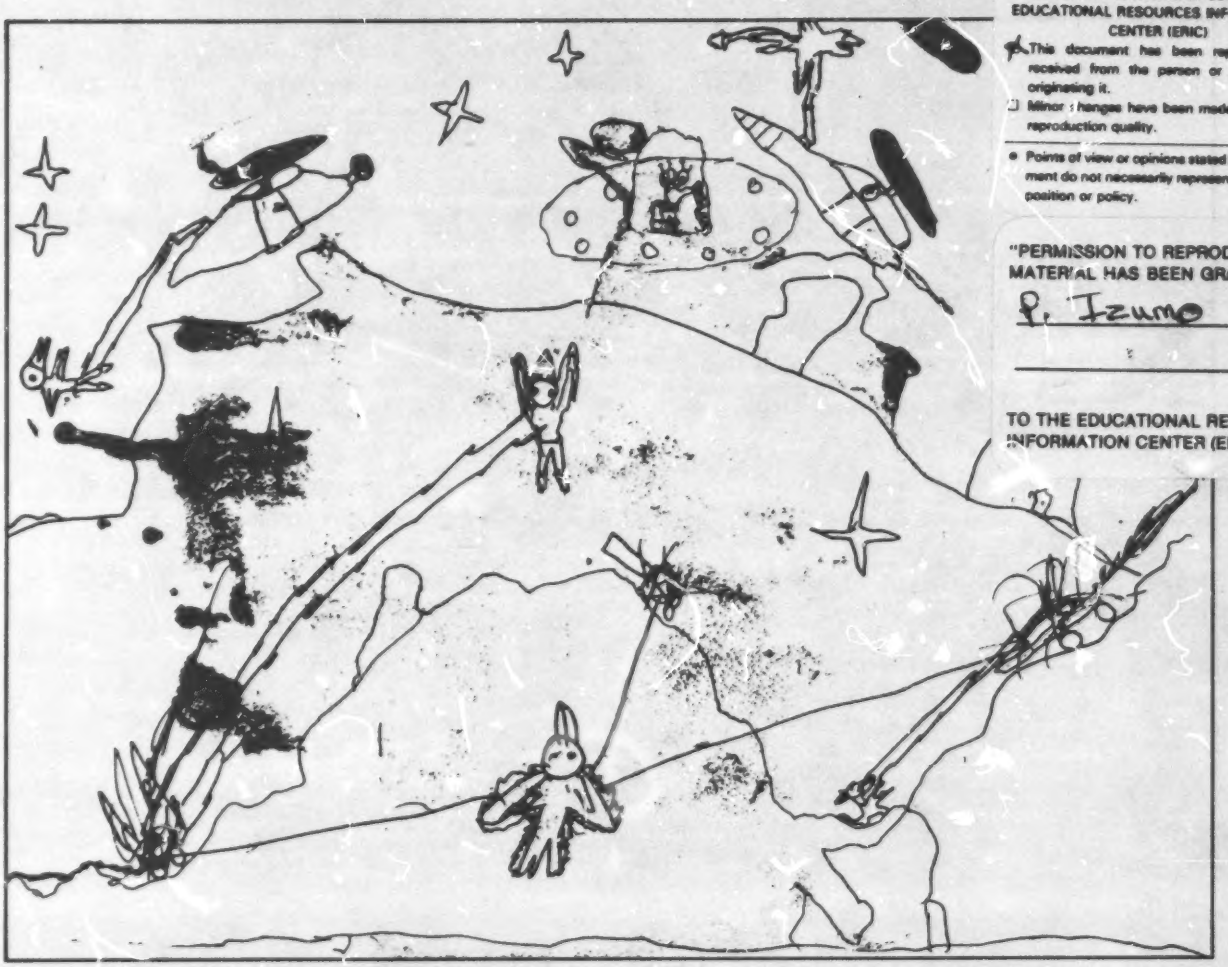

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TABLE OF CONTENTS

Honolulu Symphony: Aloha to the Children and Teachers . . 1

To the Children and Teachers 2

The Orchestra and Its Instruments 3

Some Teaching Suggestions 3

Recordings, Filmstrips and Films 5

What Will Happen at the Concert 7

Some Teaching Suggestions 8

Concert Manners 11

Some Teaching Suggestions 11

General Guidelines for Teaching Listening-to-Music Skills 13

TODAY'S PROGRAM: A MUSICAL SPACE TRIP 18

"Thus Spake Zarathustra" (Theme used in "2001: A Space Odyssey")--Strauss 23

"Mercury"--Holst 25

"Mars"--Holst 27

"Sunrise"--Grofé 29

"Twinkle, Twinkle Little Star"--McKay 32

Concerto by Youth Talent Pool Members 35

THE GOPHER SONG--Nelson 37

"Ride of the Valkyries"--Wagner 38

"Clair de Lune"--Debussy 41

"Star Wars Theme"--Williams 45

HONOLULU SYMPHONY

ALOHA TO THE CHILDREN AND TEACHERS

Each year the Honolulu Symphony is pleased and proud to present its Children's Concerts. These exciting concerts, designed for nearly 100,000 children in Hawaii, aim at providing you with both an enjoyable and educational experience.

This season, the Honolulu Symphony will perform for children in grades four through six a program called A MUSICAL SPACE TRIP.

The Honolulu Symphony, now celebrating its 83rd birthday, is an important part of the educational and cultural life of Hawaii. More than 250,000 people hear the orchestra each year on every major island of Hawaii. Its programs are exciting, with performances in music, opera, and ballet.

The director of the Honolulu Symphony is Donald Johanos, a noted musician who has gained fame throughout the world for his musical excellence. The assistant conductor is Henry Miyamura--a person born and raised in Hawaii who has an excellent reputation as both a musician and a music teacher. Mr. Miyamura, for many years an outstanding music teacher at McKinley High School (Honolulu), currently is a faculty member at the University of Hawaii's Music Department. As the Assistant Conductor of the Honolulu Symphony, Mr. Miyamura is in charge of the Youth Concerts, as well as Community and Pops Concerts.

THE HONOLULU SYMPHONY SOCIETY
PHONE (808) 537-6171
SUITE 901 / BISHOP TRUST BUILDING / 1000 BISHOP STREET / HONOLULU, HAWAII 96813 / CABLE HONSYM
Donald Johanos/Music Director
Robert C. Buckley/Executive Director

TO THE CHILDREN AND TEACHERS:

The musicians of the Honolulu Symphony and I are very happy to welcome you to our Children's Concerts. We know that you will learn about and enjoy the music. We hope that your visit with us will be remembered for a long time.

I thank all the teachers for reviewing the material in this booklet, and using it to expand your children's appreciation of music. By your working with the children both before and after the concert, you will make the concerts more meaningful.

I know that the experience you have at today's concert will be a very special one for you. If so, I hope to see you at future concerts during the next year and for many years to come.

Special appreciation to Marvin Greenberg for writing this manual.

Sincerely yours,

Henry Miyamura

Henry Miyamura
Assistant Conductor

THE ORCHESTRA AND ITS INSTRUMENTS

Orchestras can have as many as 115 or more musicians in it. At the Children's Concerts you will hear 56 musicians.

10 first violins 8 second violins 6 violas 5 cellos 3 double basses	STRING SECTION
2 flutes 3 oboes 2 clarinets 2 bassoons	WOODWIND SECTION
3 trumpets 3 trombones 4 French horns 1 tuba	BRASS SECTION
snare drum tympani bass drum triangle tambourine gong cymbals bells	PERCUSSION SECTION (4 players)

Refer to the chart on page 6 to find each one's seating on the stage.

Some Teaching Suggestions (adapt to the children's level)

Before the concert:

1. Ask: What instruments do you think you might see at the concert? List these.
2. Show the children pictures of the orchestral instruments and discuss their parts.
3. Play a recording describing the instruments of the orchestra (available in most schools). Show the children pictures of the instruments as they listen to the recording. Also check with your librarian to see if books, filmstrips, pictures, and films are available.

4. Help the children make a seating chart of the orchestra.

5. List the instruments according to the family they belong to (strings, woodwinds, brass, percussion).

NOTE: Whenever possible, bring in live players to demonstrate their instruments. Children learn more from a live demonstration than from reading about the instruments or looking at pictures.

After the concert:

1. Discuss/list/draw/make a chart of the instruments seen at the concert.

2. Recall any instrumental effects that particularly stand out.

3. Discuss/list which common instruments are usually not found in the orchestra. Which ones did they hear at the concert?

4. For the older children, have them do research through written and oral reports on specific instruments.

5. Invite parents, and elementary, intermediate, and high school music students to perform on and demonstrate instruments.

6. Encourage creative art and writing (stories, poems) related to their visit to the Symphony.

Recordings, Filmstrips, and Films

Check with the Department of Education film library catalog for suitable films and filmstrips available on the instruments of the orchestra.

Almost all school libraries have books suitable for children about the instruments of the orchestra. The Dewey Decimal System for books on music uses the 780's. See your school or public librarian for assistance.

Some recommended recordings, filmstrips, and films include:

An Introduction to Musical Instruments--Lerner Records.

Instruments of the Orchestra (with illustrations and teachers' guide)--RCA LES-6000

Meet the Instruments (recordings and correlated filmstrips)--Bowmar/Noble Records

Young Person's Guide to the Orchestra by Britten--available on several records

Leonard Bernstein's Young People's Concerts (book with recordings)--Simon and Schuster

Music Spotlight Series (filmstrips with recordings on the percussion, brass, keyboard, and woodwind instruments)

Sources for pictures of the instruments, besides library books and encyclopedia, include:

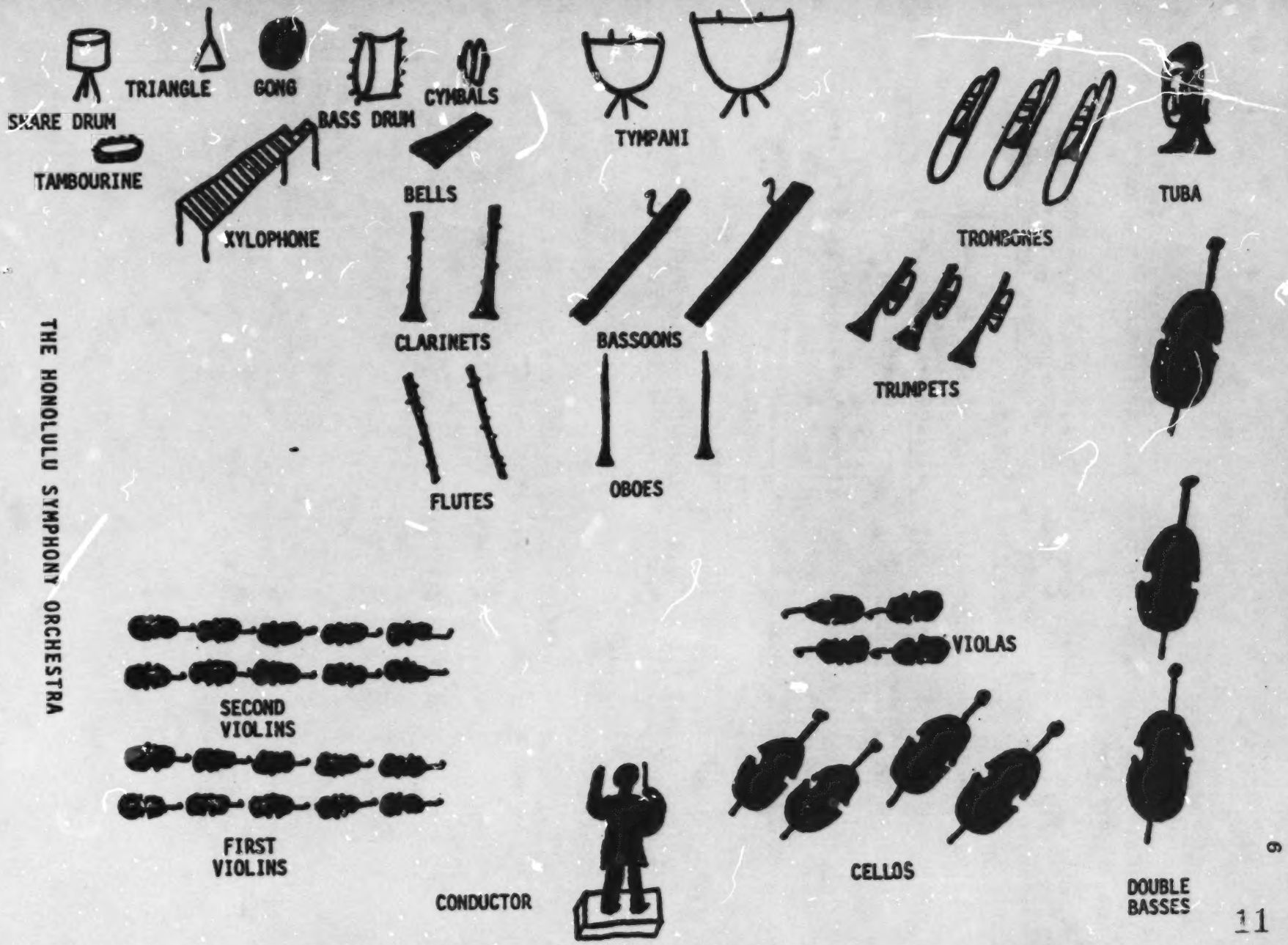
Bowmar/Noble Inc., 4563 Colorado Blvd., Los Angeles, CA 90039

Conn Inc., 1101 East Beardsley St., Elkhart, Indiana 46514

Tam Handy Filmstrips, 150 White Plains Rd., Tarrytown, N.Y. 10591

G. Schirmer Inc., 609 Fifth Ave., New York, N.Y. 10017

THE HONOLULU SYMPHONY ORCHESTRA



WHAT WILL HAPPEN AT THE CONCERT

1. The Orchestra "Warms Up"

When you first arrive, you will notice that chairs are on a stage. Some musicians will be tuning or practicing their instruments. They are "warming up" for the day's concerts in the same way that a singer or dancer might "warm up" before a performance. In fact, all performers, including runners, basketball or football players, and actors "warm up" before they perform.

2. The Concertmaster Arrives

After all the musicians have "warmed up" on stage, the concertmaster arrives. The concertmaster is a first-violin player. She or he sits in the first chair to the conductor's left. When the concertmaster comes in, she or he is usually applauded.

3. The Orchestra Tunes

The concertmaster helps to tune the orchestra by turning to the oboe player (sitting in the middle front of the orchestra) and asking the oboist to play the tone "A." Then all the musicians tune to the "A" of the oboe.

4. The Conductor Arrives

After the orchestra is tuned, the conductor (Mr. Miyamura) arrives--greeted by the clapping of the audience. He will stand on the podium (a small raised platform in front of the orchestra). The conductor will accept the applause by bowing to the audience.

5. The Conductor Leads the Orchestra

The conductor will turn to the musicians, take a baton (a small conductor's stick) from his music stand, and raise both his hands. This signals the musicians to get ready to play. The conductor will then move his hands and conduct the orchestra in the music. He will often look at his musical score or book which tells him what each instrument should be playing. Between pieces, he will talk to the children about the music and the program.

6. The Concert Ends

Once the musical program is completed, the conductor and musicians take several bows to the clapping of the audience. The conductor leaves first, and then the musicians put their instruments away and also leave. The concert is over, and the audience leaves!

Some Teaching Suggestions (adapt to the level of the children)

Before the concert:

1. Discuss how and why performers need to "warm up" before performing. Use practical experiences from sports events or the arts.

2. Discuss the need for tuning the orchestra and how it is tuned. What might happen if tuning didn't occur?

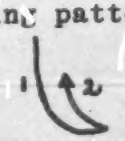
3. Discuss why the orchestra usually has a conductor. Could it play without a conductor? Why or why not? Relate the discussion to the importance of a team and a team leader. Who is the team leader in football? (the quarterback) Baseball? (the team captain) Why must the orchestra be a team?

4. Ask the children to observe the following at the concert:

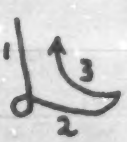
--how the orchestra is tuned
--what the musicians play when warming up
--how long it takes to tune
--what movements the conductor uses in conducting the orchestra
--what the concertmaster does besides tune the orchestra
--how the conductor indicates softer, louder, slower, faster, accents, and mood with his hands

5. Sing songs, being sure to tune the children into the starting pitch before singing (set the pitch on an instrument or with your voice).

6. Play some recordings and have the children practice conducting patterns using the right arm:



Down-up, if the music moves in 2



Down-out (away from body)-up, if the music moves in 3

Down-cross the body-out (away from body)-up, if the music moves in 4

After the concert:

1. Review through discussion/writing/drawing the sequence of events at the concert.

2. Try the following for creative writing:

   --The Orchestra Which Forgot to Get Tuned
   --The Orchestra Which Lost Its Conductor
   --The Musician Who Played Wrong Notes
   --The Conductor Who Lost His Baton
   --Flute, the Flute, or Grello, the Cello, or Bumpet, the Trumpet

3. Continue to practice conducting both songs and recordings of music.

4. Discuss all the things the conductor needs to know or do in order to get the orchestra to play so well. Some of the skills include:

   --He needs to be a musician (know and understand music; play at least one instrument well, read music).

   --He needs to have knowledge of all the instruments of the orchestra.

   --He needs to recognize which musicians play well on their instruments.

   --He must be able to hear if any instrument is out of tune.

   --He must study and learn the music that he is going to conduct.

   --He must rehearse the musicians many times before the performance.

   --He must be able to conduct at the right tempo (speed) or loudness.

   --He must tell (give a cue to) the soloist or each instrument when to come in.

   --He must keep the musicians playing together.

--He must have the musicians begin and end at the same time.

And there's lots more he has to do! Emphasize that it takes much practice and a good memory to be a good conductor of an orchestra.

CONCERT MANNERS

As at any public gathering, there are rules, manners and traditions which will make the gathering more enjoyable for everyone. This is true at a large meeting, a trip to the beach or park, attending a luau, wedding, movie, play, museum, or football game, and being at the concert hall.

Some Teaching Suggestions

Review the following with the children before attending the concert:

1. Ask the children about some of the rules, manners, and traditions they have experienced when attending a large meeting, a wedding or luau, going to the beach or park, and being at a movie, play, museum, or sports event. Discuss what manners made the experience more, less enjoyable.

2. List some rules and manners which the children might think are suitable for the concert hall. Discuss the reasons for their choices.

3. Review some other rules and manners of the concert hall, including:

   a. Enter the concert hall quietly and orderly, with no running or shouting.

   b. Follow the usher and the teacher in order to find the seats.

   c. Do not drop paper or food anywhere in the concert hall.

   d. From the time the conductor appears on stage we must listen and not talk.

   e. Clap only when the conductor enters, and after each piece of music. We know when a piece ends because the conductor will turn around and face the audience.

   f. In the concert hall we show our approval by clapping only. At a concert we never hoot, shout, whistle, or stamp our feet to show approval.

   g. We sit in our chairs with our feet on the floor, and never on the seat in front of us.

h. While the orchestra plays we remain very quiet so that <u>everyone</u> in the audience can hear and enjoy the music. We need to be quiet even if we don't like some part of the concert, because if we make noise some other children who like the music may be disturbed. Any noise may also distract and annoy the performers.

i. At the end of the concert, leave quietly as a group. Be sure no personal belongings or papers are left on the seats or floor.

<u>Discuss the reasons for these rules</u>. <u>Review</u> these rules before leaving for the concert.

<u>During the concert</u>:

1. Station adults among the class, separate any children who might forget the rules, and be alert to potential problems.

2. Set an example for the children by attending to the concert, clapping when suitable, etc.

3. Praise the children on following the rules and practicing good concert manners.

<u>After the concert</u>:

1. Discuss which concert manners were and were not kept. Evaluate how these manners contributed to the enjoyment of the concert.

2. Give specific praise to the children for those manners which were followed.

THANK YOU FOR TEACHING CONCERT MANNERS TO YOUR CLASS.

GENERAL GUIDELINES FOR TEACHING LISTENING-TO-MUSIC SKILLS

In order to present successfully the music listening experience, you should first become familiar with the recording you are going to play. Develop a real "working acquaintance" with the music and its tempo, dynamics, mood, rhythm, melody, and other elements. Listen to the music several times, read any accompanying descriptions and guides, and note what in the music is particularly interesting to teach. Develop familiarity with certain aspects associated with the music, such as facts about the composer, or historical and cultural influences.

Following this preparation, plan the activities to introduce the piece and get the children "into" the music as soon as possible. If you become excited about the music, your enthusiasm and creativity will help motivate the children to enjoy the piece with you.

Follow a CYCLICAL SEQUENCE that challenges the children to move from the obvious and known to the subtle and unknown. In general, this sequence for a music listening lesson is:

1. Introduce the music, presenting some brief background material.

2. Pose a question, asking the children to listen for the overall musical effect (its mood, rhythmic flow, impact on the listener), and to discover the more obvious musical elements within the work. Some suitable general introductory questions might be:

   --How does the music make you feel?

   --What do you hear in the music?

   --What is the composer trying to say (describe) in the music?

   --What special occasion do you think this music was written for?

These open-ended questions allow the children to think about and create their own answers. No answer will be better or worse than another.

3. Play the music or an excerpt if the selection is too long.

4. Discuss the children's responses to the questions asked in activity 2.

5. Reset the stage for further listening and discovery by asking the children to listen for more specific things in the music and/or respond through movement. You might now say:

   --This time listen to the music and see if you can tap its beat on your knees.

   --Now let's see if you can figure out why the music sounds so joyous and happy.

   --Keone said he heard some trumpets. Let's see if we can all hear the trumpets when they come in. Raise your hands everytime you hear the trumpet.

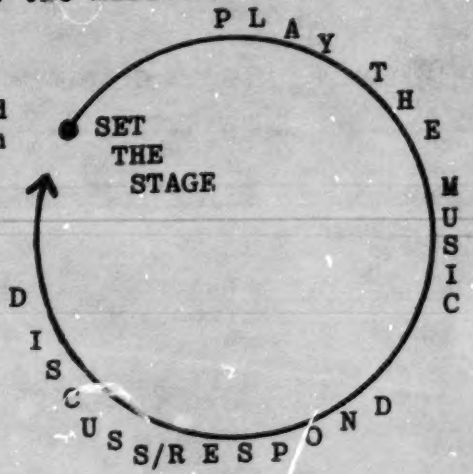
   --This time as we listen to the music, I'm going to draw something on the board. Figure out what I'm drawing. (Draw the phrase structure ⌒ or sections [A] [B] [A] or beats, / / / / or the meter 1 2 3 4 as the music is played.)

   --When I replay the music, let's move our hands to the meter. See if you can follow me.

6. Replay the music, with the children listening, observing and/or responding through movement.

7. Discuss, set the stage for further discovery, and replay. Each time have the children develop increasingly broader understandings about the music.

Through this <u>cyclical approach</u> you encourage discovery and active response through the mind and the body. You help the children to <u>direct their attention</u> to the music. And you guide them to learn that there is much to listen for in the music. Repeat the music often within the lesson and throughout the year, since this will increase the children's familiarity with the music, and heighten their aesthetic/musical response to the experience.



OTHER INFORMATION FOR THE TEACHER

Recordings of the Music to Be Played

Most of the music played at the Children's Concerts can be listened to on either the:

Adventures in Music series or

Bowmar Orchestral Library series

Both these series are usually found in every elementary school--either in the library or with the music teacher. If not, contact the Music Resource Teachers from your district for help in locating the records. In those areas where the compositions are not found in Adventures in Music or the Bowmar Series, recommendations are given on where to find a recording of the piece.

Concepts of Music and the Hawaii Music Program

The analysis of the music and the teaching suggestions found in the Program Notes both introduce and reinforce the musical concepts detailed in the Hawaii Music Program. The activities should be used in conjunction with the ongoing music program in your class.

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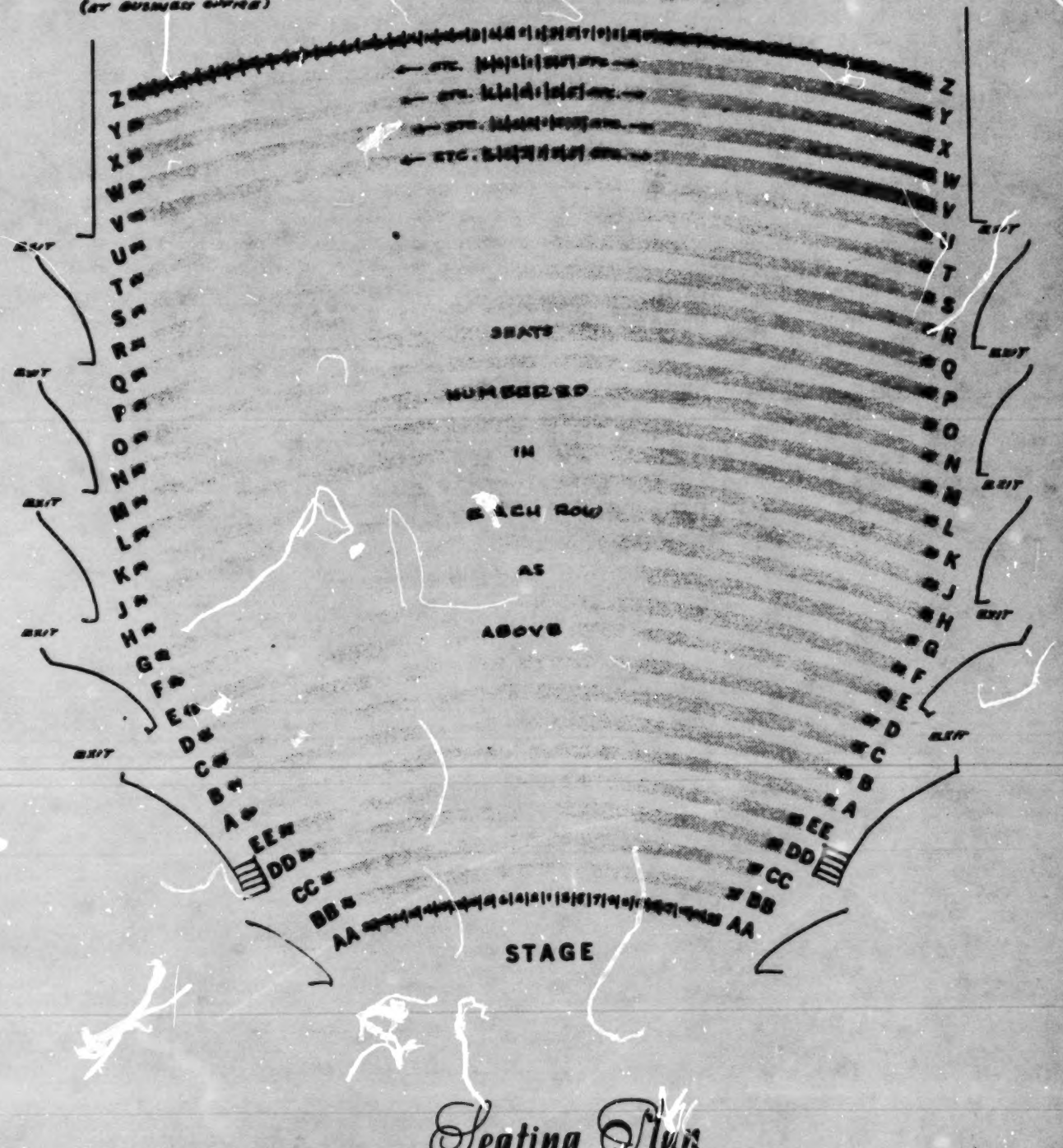
KING STREET
(mauka)

Women's Restroom
(RIGHT SIDE - EVEN NUMBERS)

Men's Restroom
(LEFT SIDE - ODD NUMBERS)

First Aid
(AT BUSINESS OFFICE)

FIRST FLOOR



Seating Plan

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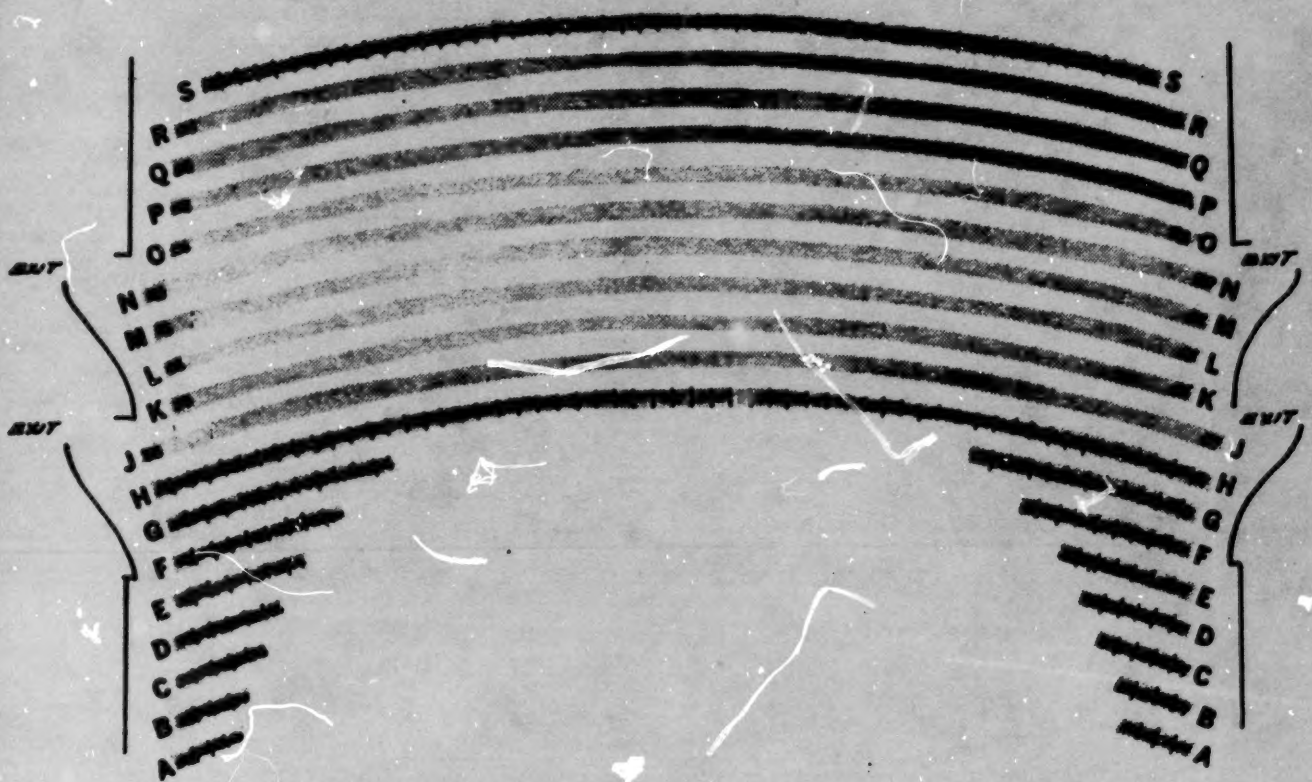
BALCONY



All students enter concert theater through King Street (front) entrance.

All students exit through side exit nearest your seating row

Emergencies: nurses on duty at Business Office, downstairs, right side

NEAL S. BLAISDELL CONCERT HALL

TODAY'S PROGRAM: A MUSICAL SPACE TRIP

The Honolulu Symphony	Music Director: Donald Johanos
1983-84 Children's	Assistant Director: Henry Miyamura
Concerts, Grades 4-6	Today's Conductor: Henry Miyamura

A MUSICAL SPACE TRIP

1.	THUS SPAKE ZARATHUSTRA (Theme from "2001: A Space Odyssey")	R. Strauss
2.	"Mercury" from THE PLANETS	Holst
3.	"Mars" from THE PLANETS	Holst
4.	"Sunrise" from THE GRAND CANYON SUITE	Grofé
5.	TWINKLE, TWINKLE LITTLE STAR: Theme and Variations	McKay
6.	Solo Concerto (see page 36 for concertos and performers)	
7.	The Gopher Song	Robert Nelson
8.	"Ride of the Valkyries" from DIE WALKÜRE	Wagner
9.	"Clair de Lune" from SUITE BERGAMASQUE	Debussy
10.	STAR WARS THEME	Williams

A MUSICAL SPACE TRIP

The mysteries of space have fascinated humankind since prehistoric time. Little can stir the imagination and fantasy more than the mysteries of the stars, the planets, and the comets.

What is outer space like? What feelings are evoked when a meteor streaks across the sky, or when the sun rises out of the gloom of dusk? What would it be like to live on Mars or Saturn, or travel through the darkness of space? Artists, writers, playwrights, poets, architects, photographers, and dancers have all depicted various elements of space through a variety of art media. Composers, too, have been engrossed in the mysteries of space, and have used musical means to depict their conceptions. Musical "tone-paintings" of objects and events related to space have been created by many composers. Today's concert is devoted to some of these musical "tone-paintings."

Composers can use the wide range of musical elements available to provide a musical painting of objects or events in space. Some of these musical elements include:

TEMPO (the relative speed of the music). If the object or event described is fast-moving or light, the composer will write fast-moving music; if it is slow-moving, steady, or heavy in character of quality, the composer will use slow tempi. For example, a comet hurtling through space or the relatively fast-moving planet Mercury may be depicted in a fast tempo, while the eerie mysteries of space or the large, relatively slow-moving planet Jupiter may be depicted in a slow tempo.

DYNAMICS (the relative loudness of the music). If the event or object is small, fast-moving, dreamy, or flighty, the composer will write soft music; if it is large, grotesque, brusque, or plodding, or if a situation is adventuresome and dangerous, the composer will write loud music. For example, the moon or stars can be depicted through soft music, while a space fight, space monster, or Mars--the god of War--can be described through loud music.

TONE COLOR (the unique quality of sound peculiar to each instrument and voice). To describe the thunderous sounds of a cosmic storm or a space collision, composers might choose the kettledrums or the brass instruments. To describe the mysterious panaroma of a moonscape, composers might use the muted French horns or the bassoons. To depict the cloud cover around Venus or the ever-changing

shadows caused by the sun, perhaps the flutes or violins can be used to set the mood. The mystical qualities of Saturn or Neptune might be painted in sound by using high soprano voices. Instruments and voices have the power to depict a variety of moods.

PITCH (the relative highness or lowness of a tone) and MELODY (the tune). For small or fast-moving objects, such as a comet or an asteroid, composers might use tones which are high-pitched, and melodies which rise in pitch. For slow-moving, large, or mysterious objects or events, composers might use tones which are low-pitched, and melodies which descend in pitch. Dreamlike scenes, the rising of the sun or moon, and excitement are often depicted with high pitches and melodies which rise. Ominous, scary, adventurous, and gloomy situations or scenes are often depicted with pitches which fall or descend.

RHYTHM (the flow of tones of varying duration and length). To describe a scene of beauty, serenity, and peace, as shimmering moonlight, a sunset, or the rings of Saturn, a composer might use even-moving rhythms. To depict adventure, uncertainty, or danger, a composer might use uneven rhythms. Massiveness of cosmic space might be depicted by tones which are held long. Fast-moving objects might be depicted by tones which are held short. Rhythm is an important musical element in setting moods and describing objects and events.

HARMONY (the simultaneous sounding of two or more tones). Clashing, dissonant harmonies can be used to describe space wars, adventure, and unrest. Consonant or nebulous harmonies can be used to describe peaceful scenes or eerie moods. Heavy-textured music can be used to describe large objects or complex situations, while light-textured music can be used to give a feeling of loftiness, nebulousness, and airiness. Harmony, then, is another musical element which composers use to help depict moods and describe situations and objects.

At today's concert, we will hear several examples of how composers have used music elements such as tempo, dynamics, tone color, pitch and melody, and rhythm to describe objects, moods, and events imagined in space.

Some general teaching suggestions include:

--Have the children draw pictures of imaginary space characters. Discuss how the characters might move. Are they big? small? Do they move gracefully? clumsily? fast? slowly? evenly? unevenly? Ask the children to act out the motions of the characters through bodily movement as rhythm instrument accompaniment is added.

--Read a science fiction space story to the children, and/or have them make up their own stories. Guide the children to use suitable rhythm and melodic instrument accompaniments to highlight each story's action and mood.

--Discuss the characteristics of a specific fictional character in space, e.g., a space robot, a moon goddess, the guardian of Saturn's rings, a character from the Star Wars trilogy or Star Trek. Ask one or more children and describe the character through movement and on a rhythm or melody instrument.

--Play various instruments for the children (e.g., tone block, triangle, tambourine, resonator bells, low or high tones on the piano, a plucked ukulele, etc.). Ask the children to imagine a space character which would fit the music, and relate these sounds to the movements of imaginary space characters.

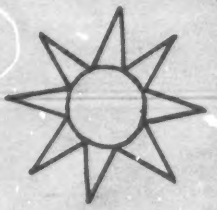
--Play recordings of some of the pieces being heard at the Children's Concerts, and other pieces relating to space. Ask the children to guess what kind of character or event is being described. Compare the children's answers with the composers' titles. Relate their answers to the musical elements of tempo, dynamics, tone color, pitch and melody, rhythm, and harmony. Some pieces to use in addition to those being played at the concert include:

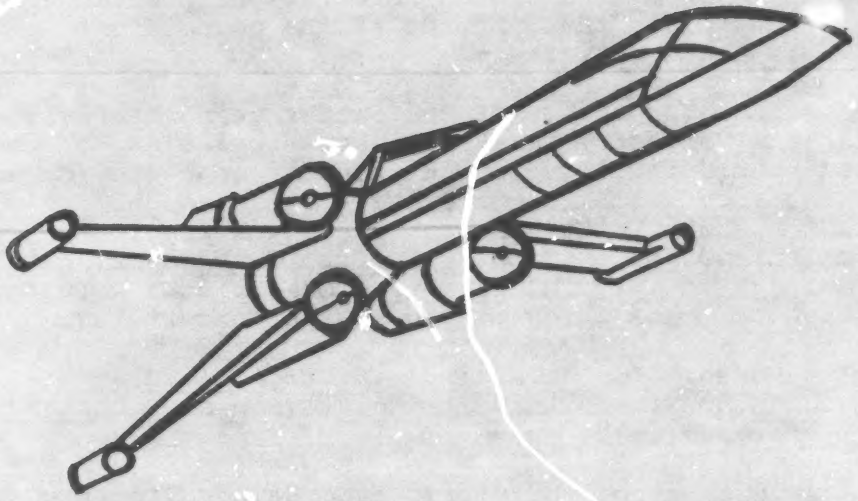
- Torjussen, "To the Rising Sun" from Fjord and Mountain, Norwegian Suite No. 2 (Bowmar Orchestral Library, No. 52)
- Donaldson, "Fog and Storm" from Harbor Vignettes (Bowmar Orchestral Library, No. 53)
- Grieg, "Morning" from Peer Gynt Suite No. 1 (Bowmar Orchestral Library, No. 59)
- Donaldson, Moon Legend (Bowmar Orchestral Library, No. 67)
- Debussy, Clouds (Bowmar Orchestral Library, No. 70)

--Encourage the children to move creatively in imitation of the characters, objects, or events being depicted in the music, and to draw or write stories relating to the music and its moods.

--Compare the ways composers have depicted space events or objects by playing excerpts from various pieces and listing words which best describe each piece.

And now . . . let's go on our Musical Space Trip! 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, Blast off!!!



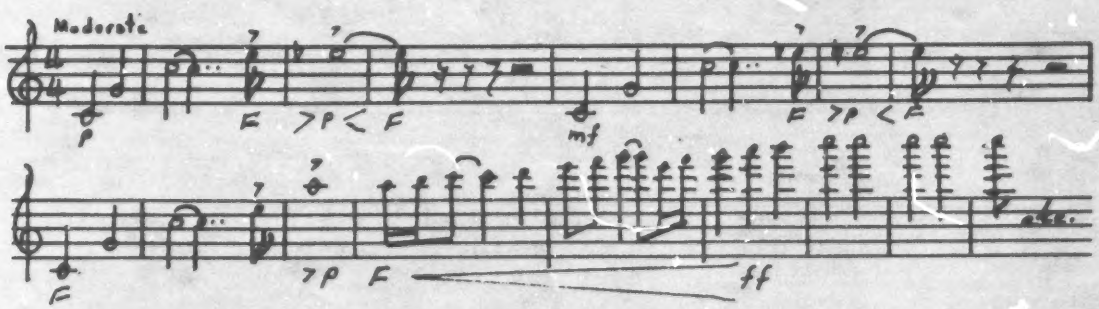


THUS SPAKE ZARATHUSTRA (Theme from "2001: A Space Odyssey") by Richard Strauss (there are many recordings of both the entire piece and the "2001 Space Odyssey" theme--contact, for example, your public library for assistance).

Richard Strauss (Rih'card Strows') was one of the most famous of the early Twentieth Century composers. He is not to be confused with, nor was he a relative of Johann Strauss, Jr., the noted "Waltz King," who composed The Blue Danube and other Viennese waltzes. Born in Munich, Germany, in 1864, Richard Strauss was particularly famous for a series of brilliant tone poems for orchestra, in which he used a large orchestra to depict characters such as Don Juan and Till Eulenspiegel, and philosophical ideas such as Death and Transfiguration and Thus Spake Zarathustra. He also is noted for his operas, some of which are De Rosenkavalier, Salome, and Elektra. After a long and active career as a composer and conductor, Strauss died in Germany in 1949 at the age of eighty-five.

Thus Spake Zarathustra (in German: Also Sprach Zarathustra), based on the writings of the German philosopher Friedrich Nietzche, is a long, brilliantly orchestrated tone poem which musically reflects some of the philosophic ideas of Nietzche. The introduction to this work has become famous to the lay public because it served as the theme music for the award winning movie 2001: A Space Odyssey. The entire piece lasts about 15 minutes and is much too complex for young listeners at this concert. We will only hear that part of the music used for 2001.

Some highlights of the music include:

--The first and most familiar theme or melody consists mostly of long tones, rising to a deafening climax.

--This theme starts low, and rises and rises until it ends on a very high pitch, two octaves above where it started. It has an ascending contour or shape.

--The theme begins on C, and simply moves from C up to G and C. Thus C G C melodic pattern or motive is repeated three times, each time a little louder.

--In addition to rising in pitch, the theme gets louder and louder. The long tones, the rising contour, and increasing dynamics create a mood of mysteriousness and provide a feeling of arrival at a new world, where the doors are opening to reveal a scene of wonder and awe.

--The piece begins with very low-sounding instruments (the contrabassoon, bass drum, and tuba). The trumpets play the main theme, joined in later by the entire orchestra. The tympani pound away during the long rests of the melody.

--Accented notes add to the intense and mysterious mood of the opening.

Some teaching suggestions include:

--Play the introduction to the tone poem on a recording, having the children rise and get bigger to show the rising contour and increasing dynamics.

--Play the C-G-C motive on bells, the piano, the ukulele, the recorder, or other instruments which the children can play.

--Play the entire piece as the children draw their conception of a space odyssey, or write a story based on the music's mood.

--Have the children clap the rhythm of the main theme. Depict the rhythm, using dashes to highlight the relative length of the tone, e.g.:

--Accompany the main theme with rhythm instruments to highlight the rhythm. On the softer parts, use only a few instruments. As the music gets louder, add instruments.

--Play the theme very slowly, very fast. Compare the tempo and its effect upon the mood of the music.

"Mercury" from THE PLANETS by Gustav Holst (recording: Bowmar Orchestral Library No. 70).

Gustav Holst (1874-1934) was a noted English composer whose paternal side of the family was Swedish. The Holsts were a musical family and Gustav was trained in music as a young boy. He studied piano but a disease (neuritis of the hand) forced him to give up the piano and play the trombone instead. Later, he became a well-known conductor of several leading orchestras in England. He is noted for using English folk music in his compositions. His most famous work is The Planets, composed between 1914 and 1916.

The Planets is an orchestral suite consisting of seven movements:

--Mars, the Bringer of War
--Venus, the Bringer of Peace
--Mercury, the Winged Messenger
--Jupiter, the Bringer of Jollity
--Saturn, the Bringer of Old Age
--Uranus, the Magician
--Neptune, the Mystic

Notice that two of the nine planets are not included in this suite: Earth, our own planet, and Pluto, which had not as yet been discovered by astronomers!

In The Planets Holst used astrology and mythology as starting points. In astrology each of the planets is a character; for example, Uranus is a magician, while Saturn is a bringer of old age. However, the planets' names also relate to the Greek gods of mythology, since Mars was the god of War and Mercury was a winged messenger. Thus, Holst is not describing the landscape or possible mood found on a planet; rather he is describing the astrological character as based on Greek mythology.

"Mercury, the Winged Messenger" is the third movement of The Planets. It is the quickest and, in duration, the shortest movement of the suite.

Some highlights of the music include:

--The music moves with lightning speed. The tempo is very fast.

--There are two main themes or melodies. The first theme has a feeling of skipping and flight. It starts high and descends. The accents fall on 1 2 3 4 5 6. The tones are short in duration.

Theme 1

--The second theme has a narrow range and does not move a great distance. It uses mostly scale tones. Rather than moving 1 2 3 4 5 6, the accents are often 1 2 3 4 5 6. Thus, this theme is in contrast to the first theme.

Theme 2

--Often clashing harmonies occur, with the melody playing in one scale system or key and the harmonies in another. This creates an energetic, unsettled effect.

--The dynamics are generally soft, but with an occasionally crescendo (increase in volume).

Some teaching suggestions include:

--Ask the children to compose their own "Mercury," using rhythm instruments.

--Before playing the piece, talk about Mercury as a Greek god and as the winged messenger, and have the children guess as to what a piece of music describing Mercury would sound like.

--Have the children clap the beat (either a fast 1 2 3 4 5 6 or a 1 - - 2 - - 1 - - 2 - -). Then have them clap the rhythm of each theme.

--Ask the children to put up one finger when they hear the first theme and two fingers when they hear the second theme.

--Have the children stand, and run or skip in place to the quick-moving rhythms and tempo.

--Ask some children in the class to play the F chord (F A C) on the ukulele or resonator bells while others play the C chord (C E G) or $B^{\flat}$ chord ($B^{\flat}$ D F) at the same time. Listen for the harmonic clashes or dissonances.

"Mars" from THE PLANETS by Gustav Holst (recording: several available--see local record shop or public library).

The first and probably most famous movement or section of THE PLANETS is "Mars, the Bringer of War." (See previous discussion on "Mercury" for background on the composer and THE PLANETS.)

"Mars" can possibly be considered as an anti-War piece, since it was written at the start of World War I and depicts a brutally relentless conflict that is unhuman, insensitive to death, and mechanized. This movement has often been used as background music to dramatic situations which deal with inhumanity and mechanized terror.

Some highlights of the music include:

--The bass drum and other instruments repeatedly depict terror and death with a driving rhythmic figure of five beats (1 2 3 4 5 1 2 3 4 5).

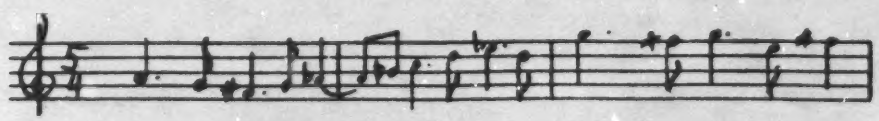
--The dynamics are constantly loud, providing a mood of fear and terror.

--The first theme, military in character, is played by the brasses. It begins at a low pitch and rises. It has many tones of long duration.

Theme 1

--The second theme, in contrast, is higher in pitch and has faster moving tones. Both themes move in and out of the key, giving a feeling of restlessness and instability. The rhythm is basically made up of the repeated rhythmic pattern ♩. ♪ ♩. ♪ (long-short-long-short).

Theme 2



Some teaching suggestions include:

--Clap the more common $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ meters.

$\frac{2}{4}$ = 1 2 1 2

$\frac{3}{4}$ = 1 2 3 1 2 3

$\frac{4}{4}$ = 1 2 3 4 1 2 3 4

Compare with the less frequently used $\frac{5}{4}$ meter of 1 2 3 4 5, with a secondary accent on either beat 3 or 4.

--Compare the $\frac{5}{4}$ steady rhythm in "Mars" with two other rare examples of this meter found in Dave Brubeck's Take Five and Tchaikowsky's Symphony No. 6, 2nd movement. Clap the beat in each. Compare the tempi.

--Ask the children to make up a rhythm instrument duet using $\frac{5}{4}$ meter, with one child playing the 1 2 3 4 5 on the drum and a second child improvising a rhythm on another instrument to fit with the $\frac{5}{4}$ meter.

--Have the children create a piece for rhythm and/or melody instruments depicting war and death.

--Have the children clap the rhythm of each theme when it is heard, and count the number of times each is heard.

--While listening to the music, have the children write a story or poem, draw, or move creatively to express their feelings toward the music.

--Show the children pictures of instruments featured in this piece, including the tuba, trombone, and trumpet.

"Sunrise" from THE GRAND CANYON SUITE by Ferde Grofé (recording: Bowmar Orchestral Library, No. 61).

Ferde Grofé (Fer'dee Grow-fay'), an American composer who lived in the first part of the Twentieth Century, is primarily known for his Grand Canyon Suite and Mississippi Suite. In both of these works Grofé uses the orchestra to paint with tones impressions and events associated with two of America's natural wonders--the Grand Canyon and the Mississippi River.

The Grand Canyon Suite consists of five pieces:

--Sunrise
--Painted Desert
--On the Trail
--Sunset
--Cloudburst

Of these movements, perhaps the best known is "On the Trail" (the theme song used in the old "Phillip Morris" cigarette commercials). All five of these movements are tonally descriptive, and are excellent examples of program music--music which attempts to describe a character, event, or specific mood.

Some highlights of the music include:

--The piece begins very softly, and gradually increases in dynamics, as the sun bursts through the shimmering light of dawn and floods the landscape.

--The tempo is moderate--not too fast or too slow.

--The introduction suggests a sunrise, with the song of a bird (played by the piccolo), and an ascending line of accompanying instruments. The rising contour of the pitches (from the bass to the treble clefs) suggests the rising of the sun.

--The main theme or melody is first played by an English horn (a relative of the oboe), and is repeated by the flute. The theme uses many scale tones; and when skips are used, they are not leaps. The movement of the melody suggests a serenity associated with a sunrise. The rhythm uses mostly even tones, again giving a feeling of calmness.

Main theme (original in E major)

--Although written in a major key, a feeling of vagueness and mist, associated with the emerging new day, is evoked by the tune's both beginning and ending on the fifth tone of the scale, and with the tune's avoidance of scale tone 1 (in above example, scale tone 1 - F - is only heard once).

--The music is played legato (smoothly) throughout, evoking a calm feeling.

--The ending is loud, as the entire orchestra plays. This signals the awakening of all of life. It is a new day as the sun rises to its full glory!

Some teaching suggestions include:

--Read the following poem to set the mood for listening to the music.

DAWN
by Esther Fahrney

Who has heard the stillness of a morning hour
Awaiting the birth of day;
The stillness broken by the first muted whis-
pers of color
Brushing across the canvas of the sky;
The world awakened by the golden trumpets
of a heavenly choir
Proclaiming the glory of dawn?

Discuss the poem, the imagery evoked by the words, and the words' meanings. Compare the literary picture with the music. Read the poem again as the music is played.

--If available, show the children prints of paintings depicting the sunrise (call the Honolulu Art Academy or contact your public library). One excellent example would be the painting Impression: Sun Rising by Monet. Compare how the artist and musician depict a sunrise, each using a different medium (the artist: a paintbrush, canvas, and paints; the musician: tones and instruments).

--Play the music without giving any hint of what it tries to depict. Ask the children to make up suitable titles for the music. Discuss the reasons why certain titles were chosen.

--Place on the board the various titles of the movements of the Grand Canyon Suite. Play excerpts from each movement and have the children figure out which title best fits the selection heard.

--Have the children raise their hands whenever they hear the main theme.

--Move hands smoothly and then choppily or detached (staccato) to the music. Decide which movement best fits this piece.

--Imitate the playing of the piccolo (for the bird call), and the English horn and flute (for the main theme) when these instruments are heard.

--As you play the music have the children paint or draw a scene from Nature evoked by the music.

--Compare Grofé's tonal picture of a sunrise with that of Torjussen's To the Rising Sun (Bowmar Orchestral Library, No. 52). List both similarities and differences in the composers' treatments of the sunrise.

--Compare Grofé's "Sunrise" and "Sunset," both from the Grand Canyon Suite. How are they the same? different? Discuss and list answers.

--Have the children draw what a sunrise might look like if on another planet, as the music is played.

TWINKLE, TWINKLE LITTLE STAR by Neil McKay (unavailable on recording).

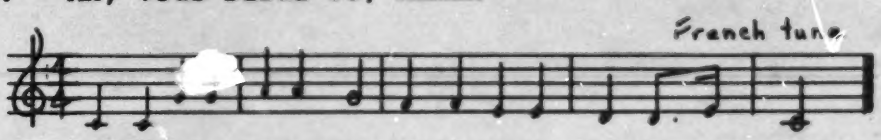
The composer, Neil McKay (Mc-Kie'), is a resident of Honolulu, and is a professor of theory, orchestration, and composition at the University of Hawaii, Music Department. A Canadian at birth, he has been teaching in the United States since 1957.

Last year, the Honolulu Symphony Children's Concert featured Dr. McKay's "The Drunken Sailor" from FANTASY ON SEA THEMES. This piece was a "theme with variations," in which the composer varies the theme with changes in rhythm, the melody, the harmony, and other elements in the music.

This year, Dr. McKay presents us with a new musical gift on our Space Trip--a set of brief variations on the tune "Twinkle, Twinkle Little Star." This piece has been especially written for the 1983-84 Children's Concerts by Dr. McKay and receives its first performance at these concerts.

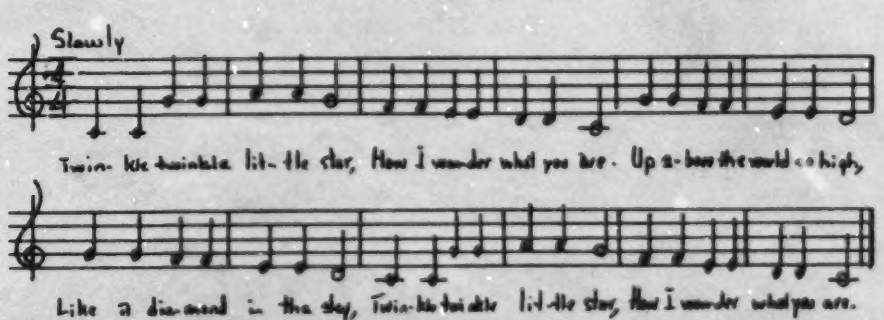
"Twinkle, Twinkle Little Star" is actually a French folk tune entitled "Ah, Vous Dirai-Je, Maman." Mozart, the famous 18th Century composer, was the first musician to write a set of variations on the theme (for piano). This piece is often played by young piano players. Since Mozart's time, many other composers have written variations on this theme. During the 1979-80 Concert Season, those attending the grades 4-6 concert heard the famous "Variations on a Nursery Rhyme" by the Hungarian composer Erno Dohnanyi (Dōke-nan'-yee), based on the same French tune.

Theme: "Ah, Vous Dirai-Je, Maman"



Of course, today we know the tune as "Twinkle, Twinkle Little Star."

Twinkle, Twinkle Little Star


Slowly
Twin- kle twinkle lit- tle star, How I wonder what you are. Up a- bove the world so high,
Like a dia- mond in the sky, Twin- kle twinkle lit- tle star, How I wonder what you are.

BEST COPY AVAILABLE

It'll be a surprise to all of us when we hear Dr. McKay's variations. Let's listen carefully to see how he varies or changes the melody, rhythm, harmony, dynamics, and tempo as we hear his "Theme and Variations."

Some teaching suggestions include:

--Have the children sing/play "Twinkle Twinkle." Vary the performance by using different accompaniments, singing/playing it in a higher or lower key, adding different harmonies to it, leaving out certain tones, changing the rhythm, etc. (see last year's Honolulu Symphony Children's Concerts' Teachers' Guide: America Sings, Grades 4-6 for ideas).

--Illustrate theme and variations, using the children's clothing. How are the dresses/shirts/blouses/pants the same? How are they varied? What techniques are used by the manufacturer to vary the clothing. Also use faces, rooms in a house, cars, and apartment buildings or homes.

--Draw a basic outline of a house on the chalkboard. Ask one child at a time to add variety to it.

--Divide the class in half. Have each half do a large drawing of a tree, stressing the basic structure of the tree (the theme) and "variations" on the tree (the leaves, coloring, texture, branches, etc.). Compare the two themes and their variations.

--Have the children write (retell) a familiar fairy tale or story. Note the variations on the theme.

--Sing or play a familiar tune, using "la-la." Guide the children to vary the tune, using techniques of variation.

--Play (or sing) a variation on a familiar tune and have the children guess the titles of the original tune. Explain the technique used in the variation.

--Divide the children into several groups. Ask each group to create (by singing or by playing an instrument) one variation on a familiar tune. Compare the variations and ask each group to explain what it did to vary the tune.

--Compare verses of a song to see how the words often cause each repetition to be slightly different. For example, try the several verses of "Skip to My Lou," "The Mulberry Bush," or "Paw Paw Patch."

--Have the children create and vary rhythmic patterns on rhythm instruments.

--Randomly distribute several tones of resonator bells. Have the children create a phrase using these tones and notate it on the chalkboard. Experiment with some of the techniques for varying melodies, and notate the results.

--Have the children write to Dr. McKay at the University of Hawaii, Music Department, 2411 Dole St., Honolulu, HI, 96822, expressing their feelings and/or appreciation for the piece.

CONCERTO BY YOUTH TALENT POOL MEMBER

Each year members of the Youth Talent Pool perform for the Honolulu Symphony's Children's Concerts. These performers audition for judges, and the winners earn the privilege of performing with the orchestra. The performers play for special Keiki concerts, the "Taste of Symphony" community concerts, and often go on tours with the Orchestra to the Neighbor Islands. The program, sponsored by the Women's Association for the Honolulu Symphony, gives the young performer a chance to perform with a major orchestra. Some performers have been as young as eight years old.

Teaching suggestions include:

--Before the concert, describe what a concerto (cōn-chér-toe) is (a composition for a soloist or solo player and the orchestra). If available, play an excerpt from any concerto for violin, piano, trumpet, or cello, and orchestra (see Bowmar Orchestral Library No. 84, for selections of concertos for piano, violin, guitar, and two trumpets). Discuss and/or listen for times when the orchestra plays alone, the soloist plays alone, and the orchestra and soloist join together. Listen to when the orchestra plays the melody, accompanied by the solo instrument, and vice versa. Emphasize that a concerto is written to show off the technical skill and musical ability of the soloist, as well as display the beauty of the instrument's sound. Talk about how a soloist needs to practice by him/herself and with the orchestra for many hours in order to accomplish the task of playing the concerto.

--After the concert, review with the children what they heard and saw during the rendition of the concerto. What solo instrument was played? Who played it? Did the music sound difficult or easy? How did the conductor give cues to the soloist about when to play? What was the children's reaction to seeing such a young performer play the difficult piece with the orchestra? What other solo instruments do they think would be suitable for a concerto? Replay any recording of a concerto(see the above mentioned Bowmar Orchestral Library, No. 84, for excerpts), and repeat the activities suggested for "before the concerto." What insights did the children gain from the experience?

NOTE: The concertos to be played this year include:

--Tuesday, October 25, 1983

Concerto in A, K. 414 (first movement) — Mozart

Valerie Stackel, Pianist

--Wednesday, October 26, 1983

Concerto in A, K. 488 (first movement) — Mozart

Yumi Teshima, Pianist

--Tuesday, November 1, 1983

Concerto No. 1 in G minor (first movement) — Mendelssohn

Rucci Kekawa, Pianist

--Friday, November 18, 1983

Concerto in A minor, Opus 16 (first movement) — Grieg

Mina Yang, Pianist

--Tuesday, November 22, 1983

Concerto No. 1 in C Major (first movement) — Beethoven

Beth Tashima, Pianist

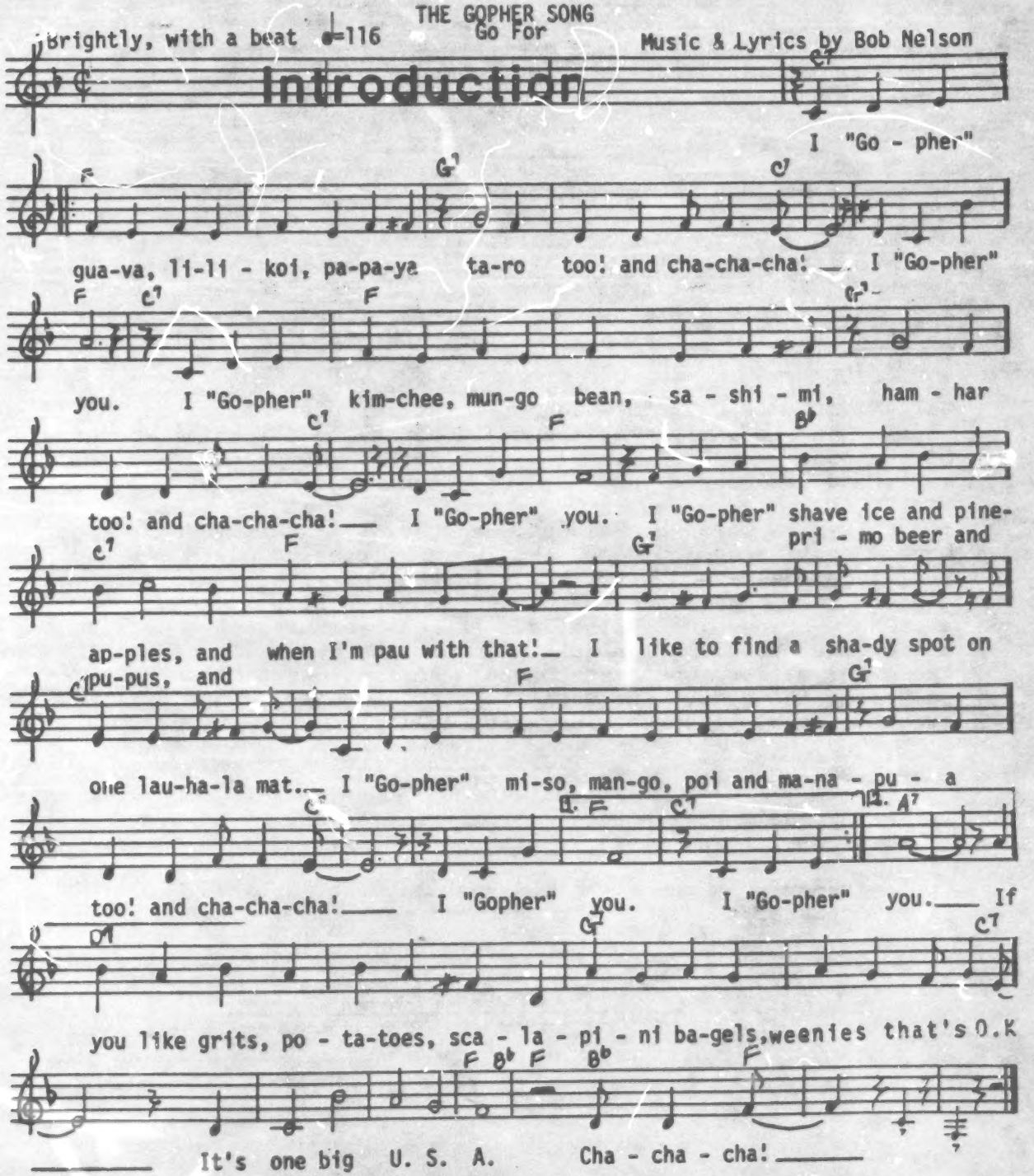
--Tuesday, November 29, 1983

Concerto in A Major (first movement) — Mozart

Kathy Otsu, Pianist

Everyone Sings: by Robert Nelson.

Please teach your children this song so that we can all sing it together at the concert with the Orchestra.


THE GOPHER SONG
Go For
Music & Lyrics by Bob Nelson
Brightly, with a beat ♩=116
Introduction
I "Go - pher"
gua-va, li-li - koi, pa-pa-ya ta-ro too! and cha-cha-cha! I "Go-pher"
you. I "Go-pher" kim-chee, mun-go bean, sa - shi - mi, ham - har
too! and cha-cha-cha! I "Go-pher" you. I "Go-pher" shave ice and pine-
pri - mo beer and
ap-ples, and when I'm pau with that! I like to find a sha-dy spot on
pu-pus, and
one lau-ha-la mat. I "Go-pher" mi-so, man-go, poi and ma-na - pu - a
too! and cha-cha-cha! I "Gopher" you. I "Go-pher" you. If
you like grits, po - ta-toes, sca - la - pi - ni ba-gels, weenies that's O.K
It's one big U. S. A. Cha - cha - cha!

"Ride of the Valkyries" from DIE WALKÜRE by Richard Wagner (recording: Bowmar Orchestral Library No. 62).

1983 is a special year in the world of music--the 100th anniversary of the death of one of the world's greatest composers, Richard Wagner (Rih'card Vahg'nuh). Born in Germany in 1813, Wagner is most famous for his operas and music dramas. In these, he successfully blended dramatic elements with music into stage works which have great power of expression. He made the orchestra not just an accompanying instrument, but a sort of musical mirror, reflecting nature and what was happening on the stage and in the minds of the actors. He also used short musical phrases called leitmotifs (leading motives) to make the music actually picture the true characters of each person, or an object or idea important to the drama's plot.

One of the most monumental of his music dramas is his four-opera cycle called THE RING OF THE NIBELUNGEN, based on old Norse legends. All four operas which comprise THE RING were broadcast on Hawaii's ETV station in 1982-83. The second opera of THE RING, called DIE WALKÜRE or THE VALKYRIE (in English), focuses, in part, on the Valkyries (Vahl-Kear'-eez), the nine daughters of Wotan (Vo'tahn), the greatest of the gods. The Valkyries had a duty to watch over the fortunes of heroes in battle, and to carry away the slain heroes to Valhalla, the home of the gods. Once in Valhalla, the heroes were made alive and well, and became the guardians of Wotan's palace.

The Valkyries were war maidens, and they rode through space on magnificent winged horses. They wore glittering coats of armor and winged helmets. After a battle, the Valkyries would meet on a great rock high above the clouds and then ride together over a rainbow bridge into Valhalla. At the beginning of the third act of the opera, DIE WALKÜRE, we hear the musical picture of these war maidens speeding through the air toward Valhalla, the palace of the gods. The music is considered to be one of the greatest tonal pictures ever written.

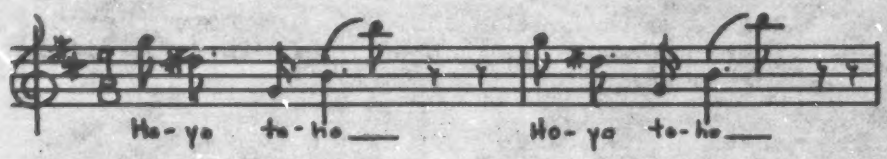
Some highlights of the music include:

--The music begins with a shimmering effect by the woodwinds, caused by rapid alternation of two scale tones.

--Suddenly we hear the brasses play the leitmotif or theme of the Valkyries on their galloping horses:

--The chordwise movement in the melody, the uneven galloping-ing rhythm, and the vigorous tone color of the brasses create an energetic, soaring mood.

--As the Valkyries ride through the air, they pass through clouds, thunder, and storms. We hear galloping hoof beats (the French horns and cellos), the neighing of horses (the woodwinds), the Valkyries ride (the trumpets and trombone) and the wind (the strings).

--Following the Valkyries theme, we hear their battle cry, "Ho-yo to-ho."

This theme moves down and suddenly rising one octave (B to B). Again the galloping uneven rhythm is heard. As with the first theme, this one is energetic and powerful, signifying the great strength and power of the warrior maidens.

--Both these themes are heard many times in the music, alternating with each other. Occasionally we can envision the screaming wind, flashes of lightening, clashing chords of thunder, the trembling earth, and the whinnying of the horses.

--The music ends as the Valkyries ride higher and higher in space, getting closer to Valhalla, the home of the gods. Finally there is a fast-moving soaring string passage, signifying that the Valkyries have vanished from sight as they reach Valhalla.

Some teaching suggestions include:

--Place the themes on the board and have the children point to them, when heard.

--Have the children put up one finger for the first theme and two fingers for the second theme, when they are heard.

--Add tone block accompaniment, to highlight the galloping of horses.

--Clap on the accented beats of each measure (the first beat).

--Have the children gallop in place or around the room to galloping, uneven rhythms.

--Ask the children to chant/sing the "ho-yo to-ho" cry of the Valykries, first by themselves and then with the music.

--Use pictures of the instruments to help the children recognize the distinctive tone colors of these instruments.

--Read a myth to the children and have them use rhythm instruments to depict a particularly exciting event in the story.

--Have the children draw their conception of a Valkyrie.

--Read some Norse legends to the children.

--Compare Wagner's depiction of galloping horses with that of Rossini in the "Finale" of the William Tell Overture (Bowmar Orchestral Library No. 76, Adventures in Music, Grade 3, Volume 1). How is the music the same? different?

"Clair de Lune" from SUITE BERGAMASQUE by Claude Debussy (recording: Bowmar Orchestral Library No. 52).

In 1863 the French painter Claude Monet (Moh-nay') exhibited his painting called Impression: Sun Rising. Before long, "impressionism" came into use as a term describing art works in which the artists tried to record their impressions of the world around them. These artists, including Monet, Edgar Degas (Day-gah'), Auguste Renoir (Ren-wahr'), and Edouard Manet (Mah-nay'), were fascinated with the appearance of things, with the ever-changing shades of light and color, and with Nature.

Claude Debussy (Deh-boo-see'), a French composer (1862-1918), became attracted to the impressionist style of art, and translated the dreamy, nebulous outlines of impressionist painting into his music. As founder of impressionism in music, he became one of the foremost composers and tone poets of the early Twentieth Century. Many of his pieces describe in music his impressions of Nature, and include such works as:

--La Mer (The Sea)
--Printemps (Spring)
--Les Parfums de La Nuit (Perfumes of the Night)
--"Jardens Sous La Pluie" from Estampes (Gardens in the Rain)
--"I Reflets Dans L'Eau" from Images (Reflections on Water)
--"Poissons D'Or" from Images (Goldfish)
--Reverie (Dreams)

Among Debussy's most well-known piece of impressionism is "Clair de Lune" (Moonlight). This piece, from Debussy's piano pieces called Suite Bergamasque, has often been played in concert halls by orchestras. It is one of the famous musical works ever written, and is familiar to most lovers of classical music. It evokes the soft radiance of a moonlit night.

Some highlights of the music include:

--The melody is marked "Andante" (slow) and "tres espressif" (very expressive).

--The first theme leaps up an octave (8 tones) but then gradually descends, mostly using scale tones.

--The piece is played legato (smoothly). This is shown by the curved arched lines over the notes.

--The rhythm is very flowing and is played freely. Although there is a beat, it is obscured and nebulous, as on a moonlit night. There are few accents.

--The piece is generally soft and the chords are dream-like in quality. These elements, along with the legato articulation, dynamics, rhythmic flow, and scalewise movement of the melody, cause the music to have a dream-like quality.

--Changes in dynamics are subtle and not sudden.

--The instruments used for the melody are the higher-pitched ones--flute, piccolo, clarinet, oboe, violins. The lower pitched instruments softly play the accompaniment.

--The second theme, like the first one, is flowing, mostly using scale tones or small skips, and legato or smooth.

--The form or design of this piece is a first section (A), then the second or middle section (B), and a restatement of the first section (A). The form, then is A B A -- a three-part ternary form.

--The piece ends with a brief coda (ending), and ends very softly (pp or pianissimo).

--The orchestration is delicate and full of atmosphere, as if the musician is carefully placing specks of pure tone color on his orchestral palette.

Some teaching suggestions include:

--Obtain prints of impressionist paintings by Monet, Renoir, Degas, Manet, and others from the Honolulu Art Academy or local libraries. (Books on art appreciation invariably include prints of these works.) Discuss impressions. Play "Clair de Lune" as the children view the paintings. Ask the children to select paintings which best fit the music.

--Set the mood for the music by dimming the lights. Read the following poem by the noted poet Walter de la Mare:

SILVER

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silvery thatch;
Couched in his kennel, like a dog;
From their shadowy cote the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

Discuss the meaning of the poem's words. Play the music, as you reread the poem. Ask: "How does the poem resemble the music? What are their moods?"

--Have the children move their hands to the beat (in most cases the beat is hard to find). Compare the nebulous, uncertain feeling of the beat in "Clair de Lune" to the strongly-felt beat of some of the other selections on the record, e.g., Grieg's "March of the Dwarfs" or Liadov's "Dance of the Mosquito" (Bowmar Orchestral Library No. 52) or any other march or dance.

--Move the hands smoothly, then jaggedly, then short and detached. Which one fits this music? Make rippling-like movements to depict the music's rhythmic flow.

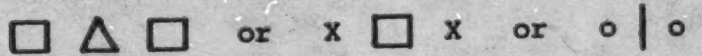
--Have the children paint/draw designs, with the music as a background. Discuss: Should the lines be smooth? jagged? Are the colors deep or light? Are the designs flowing?

--Place several words having to do with Nature on the board (e.g., storm, clouds, lightning, snow falling, hurricane, moonlight, hot sun, etc.). Play the music and have the children select suitable titles, and state the reasons for their choices.

--Play the orchestral transcription of "Clair de Lune" and compare it with a piano version (available on many records). How are they the same? different?

--Using bell-like sounds on the triangles, wrist bells, finger cymbals, xylophones, or resonator bells, have the children make up a sound picture describing moonlight as it reflects off the landscape.

--Have the children identify the two themes as "1" and "2," using fingers to name the themes when heard in the music. Show 1-2-1 to illustrate heard in the music. Use shapes and different colored chalk to show the A B A, three-part ternary form, such as:



Compare the sections, Which one is louder? more intense? more flowing? more rhythmical?

--Distribute the following tones on the resonator bells in sequence:

C , D, E, F♯, G♯, A♯, C

Play these tones in order. (They comprise the whole-tone scale--a scale used by Debussy and other impressionists to enhance the nebulous, dream-like quality of their music.) Have the children experiment with creating tunes using these scale tones. Motivate the children by asking them to create tonal pictures on the following topics: "Raindrops in a Puddle," "Mist on the Mountains," "Gentle Waves," "Wind Through the Trees," "Dew on Flowers," "A Mountain Stream," "Waterfalls," "The Ocean," "In a Canoe," "A Fish in Water," and other topics of interest to the children.

STAR WARS THEME by John Williams (recording: see record shop or inquire at your public library; also ask the children, as some may have a recording in their own record collections).

This piece probably will need little introduction to the children, as it is frequently played by bands at parades and football games, and is, of course, the main theme of the three movies that make up the "Star Wars Trilogy." Composed by John Williams, a musician who is currently conductor of the Boston Pops Orchestra (often seen on Educational Television), the theme is bold and energetic (played marcato or marked), using leaps to establish its forcefulness. It can be easily played on any melody instrument, and undoubtedly, someone in the class can teach you and the other children how to play it.

Depending on which recorded version you play, the Star Wars music has several other themes. In fact, each of the movie characters has a distinguishing theme or leitmotif (see discussion on "Ride of the Valkyries" by Wagner, page 38). These themes appear in connection with the dramatic action of the movie.

John Williams has been conductor of the Boston Pops Orchestra for four years, since the death of the Pops' most famous conductor, Arthur Fiedler. Williams will be seen weekly on ETV this Fall, leading the Boston Pops. He has written music for many Hollywood films, including "Superman," "Raiders of the Lost Ark," "Jaws," and "E.T.--The Extra-Terrestrial."

Star Wars, a popular science fiction film filled with romantic fantasy and adventure, was written and directed by George Lucas. It transports us to an unknown galaxy thousands of light years from our own planet. It tells the story of a young man's intergalactical search for the Princess Leia, and culminates in an exciting space battle over the large planet destroyer, Death Star. The brilliant musical score is full of excitement and soaring spirits, in keeping in tune with the film's mood.

This rousing piece concludes today's concert. Enjoy it!

WE HOPE YOU ENJOYED OUR MUSICAL SPACE TRIP, AND HOPE TO SEE ALL OF YOU AT THE HONOLULU SYMPHONY CONCERTS!